The Great Selection

"FIRST NATIONAL FIRST"
SEASON
1922-1923

FIRST
NATIONAL
PICTURES

The Great Selection

FOR months past our Exhibitor Executive Committee has been engaged upon the vital task of selecting from our many and unequalled sources of production supply what we believe will prove the most attractive line of box office pictures to be released during the coming season.

This tremendous work of examining hundreds of plays and stories and choosing from the many stars, directors and studios available to us the talent best fitted to give our theatres the class of pictures we must have is now so near completion that we can announce most of the results. Several important deals yet to be concluded will materially add to the wealth of these present offerings.

We emphasize the all important fact that First National is offering not the output of one or two studios, not a product limited to several series of productions featuring the same actors—

We offer a selection, a *selection* from a mass of dramatic material, a *selection* from *many established stars,* a *selection* produced by the best paid and most brilliant individual talent in the field. We offer a *selection* of attractions *chosen by us for our own theatres.*

We believe that the selection of First National Attractions described in this issue of The Franchise will again demonstrate that our organization of exhibitors has, because of our intimate contact with theatre-goers, enabled us to choose a group of attractions which will easily place First National First for the coming year.

None but First National has had such magnificent and varied production talent and resources to draw upon.

None but First National theatre owners are in a position to pick and choose the variety and quality of productions we will offer our fellow exhibitors this season.

None but First National is so vitally concerned with the box office value of its productions because we are buying for our own theatres.

And so we present our selection of attractions for the coming season in the confident belief that exhibitors, having the same experience as ourselves of what will pay at the box office, will be quick to realize that these carefully selected First National attractions will place their theatres as well as our own first in the race for the coming season of better business.

Associated First National Pictures, Inc.

New York Office, 6 West 48th Street, New York, N. Y.

The
SELECTED PICTURES

The Pictures listed below are all completed or so nearly so as to assure release on the approximate dates listed

		Release date	*Page*
Bell-boy 13	Ince-MacLean	May 15th	12
Bond Boy, The	Richard Barthelmess	October 9th	19
Brawn of the North	Strongheart, the dog star	November 27th	23
Brotherhood of Hate, The	Thos. H. Ince	January 10th	13
Charles Chaplin	His Latest		26
Dangerous Age	John Stahl	November 13th	37
East is West	Constance Talmadge	October 23rd	15
Eternal Flame, The	Norma Talmadge	September 9th	14
Heroes and Husbands	Katherine MacDonald	August 21st	25
Hottentot, The	Thos. H. Ince	November 27th	28
Hurricane's Gal	Allen Holubar-Dorothy Phillips	July 17th	33
Jim	Thos. H. Ince	October 30th	27
Kindred of the Dust	R. A. Walsh-Miriam Cooper	October 2nd	17
Light in the Dark	Hope Hampton	September 11th	35
Lorna Doone	Maurice Tourneur	October 30th	8
Man of Action, A	Ince-MacLean	February 19th	22
Masquerader, The	Guy Bates Post	August 14th	20
Mighty Lak' a Rose	Edwin Carewe	December 18th	16
Minnie	Marshall Neilan	December 25th	29
Omar the Tentmaker	Guy Bates Post	November 20th	21
Skin Deep	Thos. H. Ince	September 25th	32
Slippy McGee	Oliver Morosco	September 25th	39
Someone to Love	Thos. H. Ince	March 19th	18
Sunshine Trail, The	Thos. H. Ince	April 10th	9
Suzanna	Mack Sennett-Mabel Normand	November 6th	38
White Shoulders	Katherine MacDonald	October 16th	25
Woman Conquers, The	Katherine MacDonald	December 11th	25

Announcements

Buster Keaton Comedies - - - - - - - - - 34
Thomas H. Ince Studios - - - - - - - - - 10
Louis B. Mayer Studios - - - - - - - - - 36
Mack Sennett Studios - - - - - - - - - 30
United Studios - - - - - - - - - - 40

THEATRES IN THE WIDE WORLD

Features and Comedies offered to you

which have ruined many businesses—but these years of adversity have taught us how to improve our procedure for the future.

Our most difficult problem, like that of every distributor, has been to get fine pictures at a price which would return a reasonable box office profit. We believe our latest production affiliations are a development which will greatly improve our product and at the same time so reduce manufacturing costs as to bring our pictures within the reach of theatres which in the past have had to get along with releases of less box office power. And we must never forget for a moment that the safety and future of our business lies in providing better, more entertaining and more artistic productions.

Our Franchise Plan, as we had anticipated, has proven a welcome and workable relationship to the great majority of exhibitors who have tried it.

Those exhibitors who because of individual and local conditions have found the Franchise unworkable have been relieved. *First National has never forced any exhibitor* to make good his contractural obligations under the Franchise although having *a perfect legal right* to do so.

The organization, in all its relations has ever been guided by the power of right rather than the force of law.

The First National Franchise is, and will continue to be, the greatest asset an exhibitor can have provided his business circumstances are such as to permit him to enjoy its protection and privileges. The vast majority of Franchise Holders show no eagerness to give up their Franchises. Upon our organization's record for fair dealing, we base the hope and belief that *there'll be a Franchise everywhere.*

JACKIE COOGAN

DOROTHY PHILLIPS

HOPE HAMPTON

MATT MOORE

MARJORIE DAW

HARRISON FORD

COLEEN MOORE

MARGUERITE DE LAMOTTE

IRENE RICH

HARRIET HAMMOND

LOUISE HUFF

KATHRYN Mc GUIRE

RAYMOND GRIFFITH

ROSEMARY THEBY

CHARLES MEREDITH

ETHEL GREY TERRY

WHO'S Who in Pictures? Well, here's who's who.

Just look them over for yourself. If there's any likeness you don't recognize; if there's any name *you* don't know ask your patrons. The fans know 'em all as well as they know their own names. You bet they're all appearing in First National pictures. Every First National picture will have a cast of famous actors. Keep your eyes open and let your patrons know they are with you. It will mean an added box office attraction. When First National pictures carry names as prominent as these, when its pictures have players of such ability, you can rest assured that the productions are worth while. Producers and directors releasing through First National have picked these players in line with their policy of getting the best in the field. First National Franchise holders insist on the best.

HENRY B. WALTHALL

WESLEY BARRY

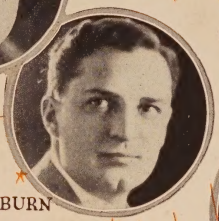
CLAIRE WINDSOR

CONWAY TEARLE

FLORENCE VIDOR

EDNA PURVIANCE

RICHARD DIX



BRYANT WASHBURN

KENNETH HARLAN

LLOYD HUGHES

MADGE BELLAMY

MARY WYNNE

SHANNON DAY

MILDRED JUNE

LEATRICE JOY

MILTON SILLS

RICHARD HEADRICK

STRONGHEART

A GREAT GALAXY OF WORLD FAMOUS FAVORITES APPEAR IN

FIRST NATIONAL PICTURES

FIRST NATIONAL ATTRACTIONS

"LORNA DOONE"

Maurice Tourneur's Masterpiece

Madge Bellamy and John Bowers

The world-famous romance brought to the screen with all its appeal, all its gorgeous investiture.

MAURICE TOURNEUR—the one man who could translate the strength of drama, the sweep of action, the glory of "Lorna Doone" to the screen!

MADGE BELLAMY — the one artiste who could mirror the charm of little Lorna.

JOHN BOWERS—the ideal John Ridd, man of action, man of splendid faith.

FRANK KEENAN — well, you can imagine him as gruff, old Sir Charles Ensor.

Maurice Tourneur who repeats the success of "The Last of the Mohicans" with "Lorna Doone."

A snatch of bitter strife for the love of Lorna Doone

Frank Keenan as Sir Charles Ensor

The year will hold new features as magnificent as this!

They have made "Lorna Doone" one of the biggest box-office certainties of the year!

A First National Attraction

When a cowboy found himself a nursemaia...

He was the best roper in the West but someone beat him when he tried to lassoo his girl

DOUGLAS MacLEAN

goes smiling to a bigger hit
than ever along

"The Sunshine Trail"

FELLERS—meet James Henry McTavish! Too much of a mouthful? All right—call him Jimmy. He doesn't care; he's dead anyhow! No—not from the neck up; but dead—moribund—defunct!

At least, that's what the town's people thought when Jimmy went home from the West. In fact they told him he was dead and refused to believe him when he said he wasn't.

Tough luck on a chap who has come back to claim his girl and his fortune and finds both have been lassooed by someone else. But not so tough that he can't come smilin' through!

A TYPICAL, zypical Douglas MacLean picture. And you know what that means. So do your patrons. Action, dash, humor, thrill—all come bounding in together and dragging the crowds along, too.

Add a dash of mystery; fill the cast with such players as Edith Roberts, Josephine Sedgewick, William Courtright, Barney Fursey, Muriel Frances Dana, Rex Cherryman and Albert Hart; back them all up with the Ince screencraft, and you have "The Sunshine Trail."

No wonder it's a picture to cheer over, and—let's shout this, too—it's just one of four First Nationals in which MacLean will be seen this season.

The Treasure's Trail to the Bank will be a Sunshine Trail with this one!

Action snappy keeps 'em happy

A THOMAS H. INCE PRODUCTION

Endorsed by First National

The Ince Punch and the Ince Hunch!

The First is what Thomas H. Ince has put into his Eight Big Pictures for First National; the second the audience-intuition which makes him do it

The relentless energy and powerful personality of Thomas H. Ince dominates these great studios!

WHAT is this Ince punch anyhow? It may come with a wreck, a storm, a fire, a flood, conflict of men and women—or perhaps a baby's smile. But other pictures have shown all those things many many times; so why should their appearance in an Ince production be accorded any special significance? Here's the answer: you get a kick out of his big scenes—his little ones, too—that you don't find in another man's work.

It's not what he does—but the way he does it. That's the Ince punch!

It originated in the days when Thomas H. Ince first began to making one-reelers for Biograph; made "Civilization" an outstanding achievement; gave charm and power to "Peggy" and a score of other big successes for Triangle; it has developed through a series of one hundred and fifty productions to perfection in the eight he has made for First National. It is a reflection of the powerful, go-getting personality of the man himself, prompted by the hunch—no, more than hunch—the sixth sense which enables him to anticipate popular taste, the ever-shifting favor of a fickle public.

Left—A steeplechasing snatch from "The Hottentot"

Below—Some of the popular players who appear in the First National Attractions produced by Thomas H. Ince

INCE does his work in advance. When a story goes into production, it goes into production once and for all; and everything the continuity calls for must be there when the picture is taken into the cutting room. Guess-work simply does not exist; he obviates it by putting every phase of creation, from editorial to directorial, into the hands of men and women who through years of association with the producer know his viewpoint and add their weight to the Ince wallop. But he himself is there all the time as the master-craftsman, to O.K., revise, suggest or reject at every stage.

In studios ranking among the world's finest he has pilotted to the screen these eight First National Attractions, which will be welcomed by exhibitors and picturegoers alike. "Skin Deep," a highly original drama with Milton Sills and Florence Vidor; "The Hottentot," a picturization of Willie Collier's stage comedy; "Jim" perhaps to be released under another title but a tremendous drama of conflict between woman's ambition and man's and having John Bowers, Milton Sills, Marguerite de la Motte and Francelia Billington in the principal roles; "The Brotherhood of Hate," a high tension play of the Kentucky mountains; "Someone to Love," pronounced a remarkable novelty drama, made under the direction of John Griffith Wray who directed "Hail the Woman;" and three Douglas MacLean features, "A Man of Action," "Bellboy Thirteen," and "The Sunshine Trail," reflecting the best of human comedy. They constitute the biggest contribution any one individual will make for the season of 1922-23.

Each carries some new phase of that Ince punch—that sixth sense of knowing what to do and how to do it differently.

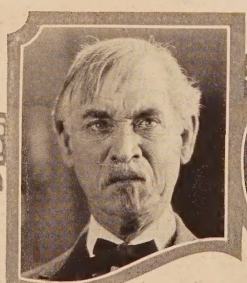
MILTON SILLS

JOHN BOWERS

FLORENCE VIDOR

NOAH BEERY

CULLEN LANDIS



FRANK KEENAN

DOUGLAS MAC LEAN

MADGE BELLAMY

Ince's smashing program for the year —Big Stories, Big Pictures— gives absolute promise of Big Business for your theatre

Laugh and thrill to these

Paging the Laughs!

Douglas MacLean *in* "Bell-boy 13"

As apt with comedy as with drama, Thomas H. Ince presents all the elements of entertainment here in clever combination

Wonder what the bell-boy saw?

"Front! Front!"
Hear the night-clerk grunt,
See the bell-boy greet it—
Leap on any stunt.
Tangled rooms or burglar scare,
Fire fright or family flare—
Joyfully he'll meet it,
Knowing how to treat it—
Or discreetly beat it—
When the night-clerk hollers, "Front!"

The girl they wanted him to marry—

—and the girl he finally got

THE Thos. H. Ince contract brings another famous comedian under the First National banner—Douglas MacLean, who earned his right to front rank honors with "23½ Hours Leave," "What's Your Husband Doing?" "Mary's Ankle," and "The Rookie's Return." Convulsive comedies they were—and yet impressed with logic; they were human; they protrayed things that could happen to anyone.

And here's what could happen to a bell-boy—provided he had a rich uncle to disinherit him and a chorus girl to kiss him twenty times for every brass button on his jacket. And the way Doug puts it over.

A top-notch cast surrounds him, too. Margaret Loomis, John Steppling, Jean Walsh and Eugene Burr—all favorites with the fans.

Better nail up the S.R.O. sign for "Bell-boy 13"—You won't have to take it down

Thos. H. Ince PRODUCTIONS

Magnificent Drama in

"The Brotherhood of Hate"

An Ince-play with the Ince-punch; portrayed by Frank Keenan, Lloyd Hughes, Marguerite de la Motte and Edward Burns.

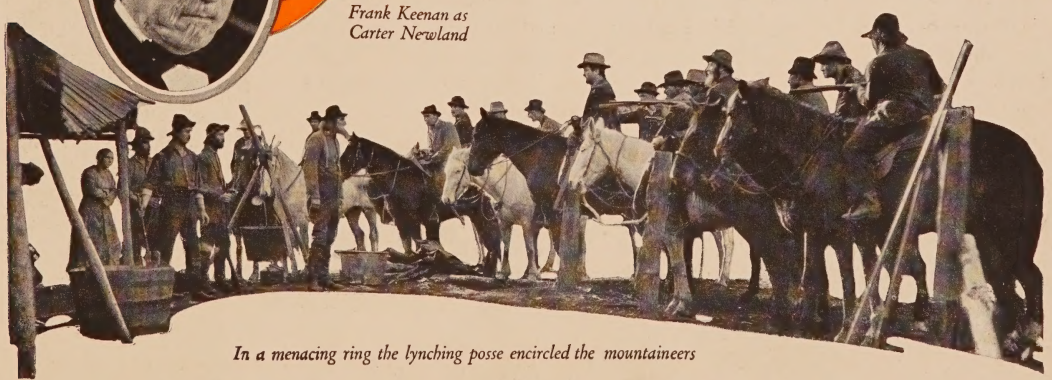
They staggered from the first blast of flame

TRAPPED in a forest fire—the hiss and crash of blazing trees about them—their only chance a pool, scarcely deep enough to cover them as they lay in the middle of inferno!

That's part of the climax! But just think of what leads to it. A boy taken from the Kentucky mountains and given the place of a rich man's son because the real son is a spendthrift. Between the two there forms a Brotherhood of Hate, fanned when both love the one girl, bitterest just before forest fire and lynching posse spread tumult through the hills.

In dramatic mood, Thomas H. Ince produced this for First National and from that mood has come a photoplay of incomparable thrall.

Frank Keenan as Carter Newland



In a menacing ring the lynching posse encircled the mountaineers

Two New Pillars of Achievement Created

JOSEPH M. SCHENCK
presents

NORMA TALMADGE

paralleling her "Smilin' Through" triumphs in

"The Eternal Flame"

TODAY Norma's greatest achievement is declared to be "Smilin' Through."

Tomorrow "The Eternal Flame" *must* be hailed as its peer.

For Norma it is her greatest *acting* part: the gorgeous Duchess de Langeais, moving untouched through the romance and scandal of the Old French Courts—only to find herself regarded as a toy by her husband who wagers on her faith just as he would upon a horse.

And then—the rallying, the baring of those emotions which make this a creation of dramatic and artistic perfection. Norma Talmadge alone could achieve it.

A FIRST NATIONAL ATTRACTION

Supporting Cast Comprises:
Conway Tearle
Adolphe Jean Menjou
Wedgwood Nowell
Rosemary Theby
Kate Lester
Thomas Ricketts
Irving Cummings
Otis Harlan

Do you know of any cast greater?

Adapted by Frances Marion from Honore de Balzac's famous "Duchessde Langeais"

Directed by Frank Lloyd

Her Next now in preparation
"The Voice from the Minaret"
a truly great production

by Norma and Constance Talmadge

The screen's most piquant portrayal—Constance Talmadge as Ming Toy

With a bombshell

CONSTANCE TALMADGE

announces her next production will be

"East Is West"

EVER expect the unexpected of Constance Talmadge though you may, her sudden leap from comedy character to that poignancy of little Ming Toy will catch many unawares—and delight them all the more.

Just as "Smilin' Through" was the first of Norma's really great pictures, so "East Is West" is the first of Constance's.

Remarkable stage success though it was, Joseph M. Schenck plans an even greater screen triumph, exotic in Oriental setting, dramatic in its narration of the color conflict, amazing as a realization of what Constance Talmadge can do.

Frances Marion, genius of adaptation prepared the scenario; Edward Burns, Frank Lanning, E. A. Warren and Warner Oland are in the cast; Tony Gaudio, master cinematographer, scores a personal achievement —

And bigger still —

"EAST IS WEST" IS DIRECTED BY SIDNEY A. FRANKLIN WHO DIRECTED "SMILIN' THROUGH"

A Banner Week awaits First National Franchise Holders here

Edwin Carewe *presents*

"Mighty Lak' a Rose"

A symphony of life in the high and low places

By Curtis Benton;
with an all Star Cast

AS THIS booklet goes to press, Mr. Carewe is just completing the continuity of this fine story, "Mighty Lak' a Rose." The writer of these lines—who, like all advertising writers, will have to remain nameless, has read the original story and discussed the continuity with Mr. Carewe. If you, the reader, could hear "Eddie" Carewe—we like to call him "Eddie"—tell what he intends to do with this picture; if you could feel some of his enthusiasm, as we do, you, too, would feel that "Mighty Lak' a Rose" will be a production First National will be proud of. Then too—we have to judge directors by past performances. Just remember that Edwin Carewe made "I am the Law," "Rio Grande," "Isobel, or The Trails End" and "Playthings of Destiny"—all mighty good pictures.

ANOTHER BIG ONE FOR FIRST NATIONAL

RICHARD BARTHELMESS

in another heroic homespun role.

Inspiration Pictures, Chas. H. Duell, President, announces that its first release for the Fall will be

Geo. W. Ogden's Celebrated Story, "The Bond Boy"

Henry King to direct this successor to "Tol'able David"

INSPIRATION PICTURES is unable as yet to announce its full plans but promises that the next Barthelmess series will outdo its predecessors.

"The Bond Boy," like "Tol'able David," is the story of a southern farm boy in which our Dick will have the same type of heroic role. It will have a notable cast including Mary Alden as the Mother, Mary Thurman, Virginia MacGee, Charles Hill Mailes the famous character man, Ned Sparks as heavy and Lawrence D'Orsay. The scenario will be by Charles Whitaker. No expense will be spared to make this production of a standard which will equal, probably excel, "Tol'able David." "Fury," by Edmund Goulding, who with Henry King was responsible for the adaptation of "Tol'able David," is ready for filming. It will be a gripping tale of the sea, magnificently produced. First National Franchise Holders may well congratulate themselves upon the Barthelmess productions soon to be delivered by Inspiration Pictures.

Henry King will direct Mr. Barthelmess for the next year. This is good news from Inspiration Pictures

A big moment in "The Bond Boy"

Guy Bates Post in "The Masquerader" and "Omar the Tentmaker"

Moments of dramatic thrill in "The Masquerader"

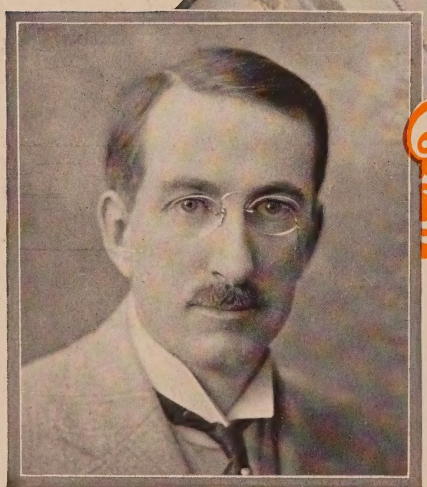
Big News, this—the screen debut of one of America's greatest actors

GUY BATES POST

IN

"The Masquerader"

Ruth Sinclair as "Eve" in "The Masquerader"



Richard Walton Tully, famous producer and playwright, who is transferring his stage successes to the screen

UNANIMOUSLY acclaimed one of the most distinguished players in the United States, for years besieged with offers for motion picture stardom, Guy Bates Post has at last accepted, and under the aegis of Richard Walton Tully, is recreating in films for First National the great stage successes with which both have been identified.

Guy Bates Post in "The Masquerader."

For six years a record breaker! A repeater over and over again! As a play and book endeared to millions.

You KNOW what that means when you announce Guy Bates Post in "The Masquerader," recreating his dual impersonations of John Chilcote, M. P., leader of men and then the outcast; and of John Loder, the double who takes his place, his power—and his wife.

It's a masterpiece among truly great motion pictures!

Strongheart won't just repeat—he'll eclipse—out-do—his triumphs of "The Silent Call" in his newest, "Brawn of the North" - -

Jane Murfin

THERE'S another great story with Strongheart as star—that same wonder-dog which packed the theatres from coast to coast.

Back of it are the dramatic genius of Jane Murfin and the creative ability—yes, and dog-wisdom of Laurence Trimble, the two who guided Strongheart to his first success.

Now they present

STRONGHEART

The Wonder-Dog in

"Brawn of the North"

It has the thrill of the northwoods, peopled with figures of hate, love, courage, cowardice and Strongheart leaping through drama, sensation, to moments that make you choke or cheer. That's what awaits First National theatres here

A Laurence Trimble—Jane Murfin Production

Laurence Trimble who, with Jane Murfin, has directed Strongheart to another terrific success

Announcing the American Beauty

Katherine MacDonald

Unique merit places her next three productions among the best of her career

Presented by B. P. Schulberg, *President,* Preferred Pictures, Inc.

BEAUTY is a thing to bow to; Art a thing to honor—and because Katherine MacDonald is thus doubly endowed, she stands today as the recipient of more unique public tributes than have been accorded any other screen favorite.

WOODROW WILSON
Ex-President of the United States who declares Miss MacDonald to be his favorite screen star

These have not been only to her beauty; for it takes far more to win at once the favor of Woodrow Wilson and of those newspapers which express the mass of public opinion.

Katherine MacDonald brings rare art to the screen and tunes that art to popular taste. She is not just making pictures; she is striving to make better and better pictures—productions that MUST appeal.

"And ne'er did Grecian chisel trace
A Nymph, a Naiad or a grace
Of finer form or lovelier face"

in Three *Class* Productions

"HEROES AND HUSBANDS"
By CHARLES A. LOGUE *Directed by* CHET WITHEY

"THE WOMAN CONQUERS"
By VIOLET CLARK *Directed by* TOM FORMAN

"WHITE SHOULDERS"
By GEORGE KIBBE TURNER *Directed by* TOM FORMAN

No wonder they call her the screen's most beautiful woman.

Katherine MacDonald, radiant in a scene from "Heroes and Husbands," a drama of heart dealers and heart stealers

GLANCE over this page at the illustrations of what Miss MacDonald offers: unusual productions which have more than star, more than technical perfection—but stories high in entertainment value.

First: "Heroes and Husbands," drama set in society's scintillation, directed by Chet Withey.

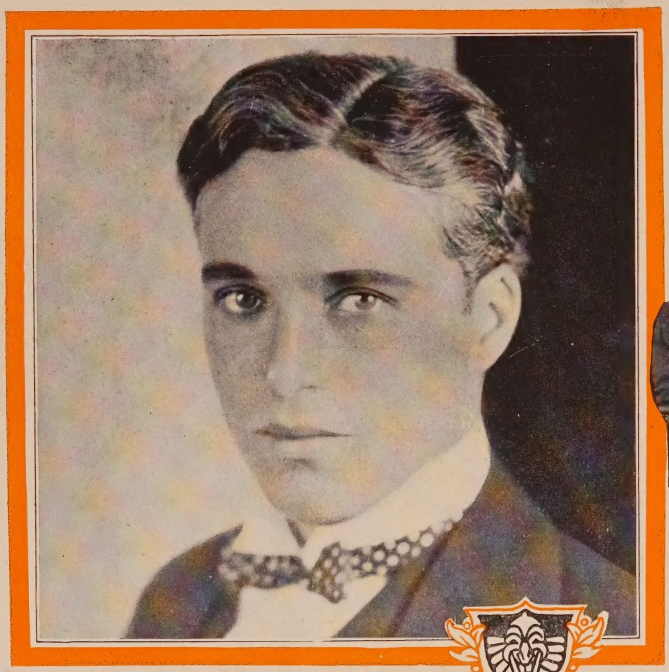
Leap from there to the northern primitive of "The Woman Conquers," directed by Tom Forman.

And then from the pages of the Saturday Evening Post and dreamy Dixieland, comes George Kibbe Turner's entrancing story "White Shoulders;" while to follow that will be "Money, Money, Money," with Tom Forman directing both.

Two words describe Miss MacDonald's productions for the Great Selection—Infinite Variety.

Above: Away to the Northern Lights with Katherine MacDonald in "The Woman Conquers"—a distinctive departure in the American Beauty's portrayals

Left: Picturesque romance—the threat of tragedy—in "White Shoulders," George Kibbe Turner's great Saturday Evening Post story



Mr. CHARLES CHAPLIN

will present his latest production early this fall

Reports would seem to indicate that it will be a comedy. Beyond the fact that it will be an original story written and directed by HIMSELF we know little. But what more need we know in advance about any picture from the studios of the world's greatest jester? Charlie is Chaplin—the one and only—philosopher, dreamer, artist extraordinary, by God's good grace the entertainer of the age, the benefactor of the race and withal, modest gentleman.

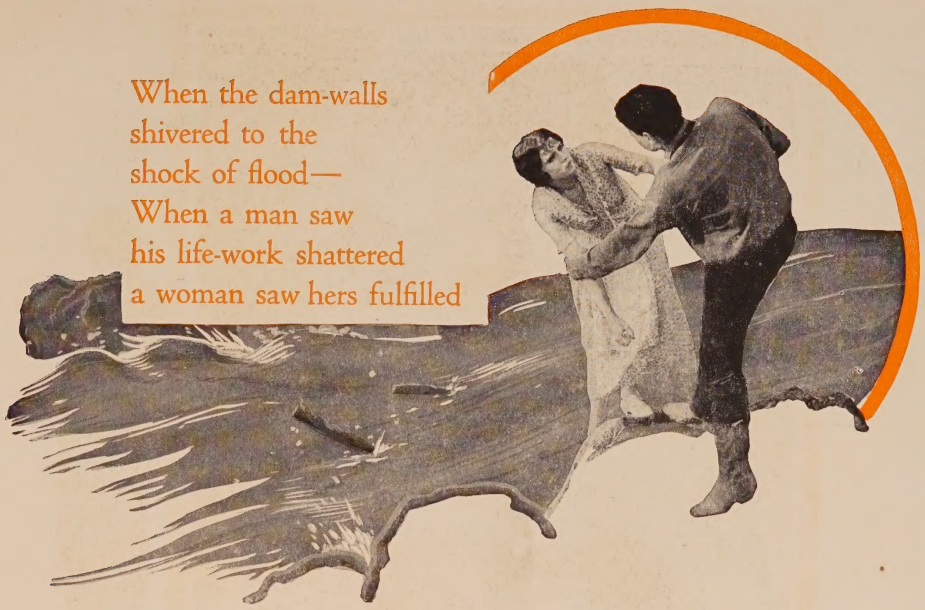
Let us be content that he is to make yet another picture for First National. We await your pleasure Mr. Chaplin—*prythee it be your good pleasure.*

Not less than two reels—possibly a big 3

THE HOUSE

THE STUDIOS

When the dam-walls
shivered to the
shock of flood—
When a man saw
his life-work shattered
a woman saw hers fulfilled



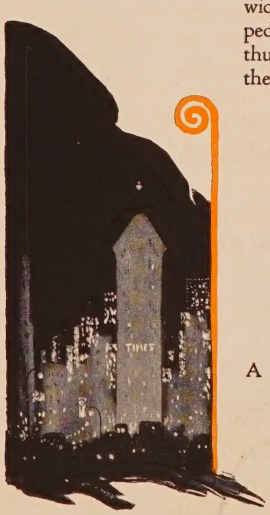
Another Gripping

Thos. H. Ince Production "JIM"

John Bowers, Milton Sills, Marguerite de la Motte, magnificent in a drama of the work a wife should do

BIG in dramatic thrill—bigger still in spectacular sensation. Few have seen anything to equal the terrific dam-burst that sends flood waters seething over the country-side in miles-wide sweep of disaster, nor anything to surpass the mad stampede of a thousand steers, crushing life beneath flying hoofs, thundering down on the man who stands alone to check them. Thos. H. Ince has made those moments masterful.

John Bowers as Jim



A story of the lonely spaces of the Northwest and Broadway's swarming nights—of a fiery, dominant man and a cultured city-bred woman. A conflict of souls, an elemental clash prolific of situations of high-powered drama.

A First National Attraction

Marguerite de la Motte as the wife
Milton Sills as the interloper

This is the kind of picture they mean when they talk about the

Thos. H. INCE PUNCH

Every dollar that Ince lavished on this shows upon the screen

Douglas MacLean

and an Ince picked cast including

Madge Bellamy

The Ultra Society Racing Drama of all time!

"THE HOTTENTOT"

One of the great big Hits of the year

Sam hates horses but loves Peggy

LOVE, LAUGHS, THRILLS

Greater than Willie Collier's roaring stage success, because they couldn't do the race on the stage. And such a race! Take it from J. D. Williams — and he knows a race when he sees one — the steeplechase race in "The Hottentot" will empty every seat in every theatre where it's shown, it'll have the audience on their feet *yelling*. Punch scenes? Well, if Tom Ince never makes another picture in his life "The Hottentot" will put him in the everlasting hall of fame.

The story? Sam Herrington hates horses. Peggy Fairfax, with whom he is in love, adores them. And what is worse for Sam, she thinks he is Mr. S. Harrington, famous steeplechase rider. To win Peggy, Sam has to make good. You can imagine the rest.

First National recommends this 100 per cent.

Peggy, she loves horses

Recent NEILAN pictures "Penrod" "Fools First"

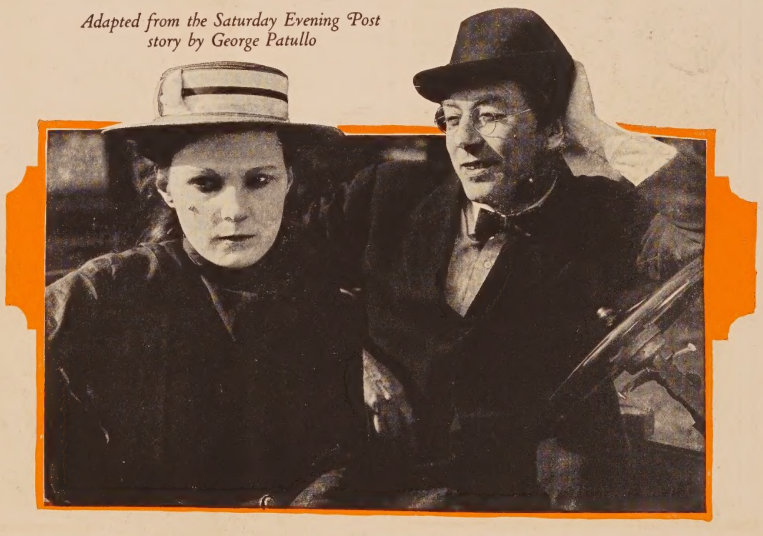
Neilan Punch, Pathos and Fun

in his latest

"MINNIE"

LIVES there a dame with heart so dead who to herself has never said, "My Man!" Minnie in this latest movie of Mickey's had just about given up hope of getting hers when, bingo! Cupid dropped her fortune, meaning her man, right at her feet and then, by heck, she didn't know just how to grab hold of him. If you've ever seen a bashful couple trying to get down to serious courtin'—with everybody trying to help and maybe a bit villainous opposition thrown in for sauce and thrills—why that's Marshall Neilan's latest. And say, doesn't our Babe Ruth of box office directors know how to handle a story like this! Ask any First National franchise holder.

Adapted from the Saturday Evening Post story by George Patullo



A Neilan Cast

Matt Moore	*George Barnum*
Leatrice Joy	*Richard Wayne*
Helen Lynch	*George Drumgold*
Raymond Griffith	*Mabel Shoulters*
Josephine Crowell	*Tom Wilson*

Fritzie Brunette

A First National Attraction

Mack Sennett's Studios

will make our comedies

The world's leading laugh-making genius commands the greatest aggregation of comedy talent in the world.

Thirty acres of ground in the heart of Los Angeles, the finest equipment that money can buy, a whole city seething with a population of artists and comedians.

Billy Bevan

F. Richard Jones
director of "Susanna"

Sennett to outdo himself this year

Brilliant feature-length productions and sterling two reelers coming

MR. SENNETT'S production plans for the coming year provide for a number of two-reel comedies featuring the famous Sennett stars who have established themselves as favorites in every town and hamlet from Maine to California.

Funny comedians and dainty girl stars who are real box office magnets will provide his casts. Katherine McGuire, Phyllis Haver, Mildred June, Harriet Hammond, have been pronounced by artists to be the most beautiful girls in the world. Billy Bevan, Kewpie Morgan, George O'Hara, Kalla Pasha, and Jimmy Finlayson will be seen in the all star casts.

Ben Turpin will be starred in several two reelers.

In feature length productions "Molly O" the greatest of this season's comedy dramas, and "The Crossroads of New York," just released, will be completely outdone by Mabel Normand's latest production "Suzanna" which is described more adequately on page 27.

One of Mr. Sennett's strongest convictions is that the successful producer works close to his releasing date because the amusement seeking public is satisfied only with up-to-date stuff. A great mass of story material is ever flowing through the Sennett story selecting bureau and his experts choose only the latest and most popular type of subjects for weaving into the scintillating woof of laughter which makes for happy box offices and satisfied audiences.

Happy indeed the exhibitor who can avail himself of the unrivalled output of the Sennett Studios this year; for if an audience can be sent home after a good hearty laugh, they'll like the show if only because of the Sennett Picture it closes with.

Ben Turpin's Fashionable Silhouette

The plane soared upward with the escapee clinging to the ladder

Thos. H. Ince
PRESENTS

"SKIN DEEP"

Drama to Grip You; Thrills That Get a Gasp; Mystery, Romance, Remarkable Portrayals, and a Plot Amazing in Conception.

A CROOK marked by a face repugnant, unforgettable; a jail-delivery that runs the gamut of thrill; a miracle of modern surgery which transforms his features and gives him a face to belie his soul; a woman who accepts and betrays love; and a girl who takes him at face value—and makes him make good! They're the elements of a play as entrancing, as dramatically original as any ever offered as a First National Attraction.

Milton Sills, Florence Vidor, Frank Campeau and Marcia Manon head powerful cast.

Milton Sills in the transformed phase of his startling dual impersonation

Florence Vidor

Milton Sills, as crook, gangster and convict before his escape

"HURRICANE'S GAL"

makes thrills thrill!

From tropic isle to underworld with straining sails and beating hearts; from love to hate—and back to love on the broad Pacific's breast

Borg's dream of a South Sea paradise

Above—A flash of action in the smuggler's raid
Right—Allen Holubar, producer of "Hurricane's Gal"

Thus starts the story—one of the strongest, one of the strangest

LOLA, girl captain of a smuggling schooner, ruler of wild men but not of her own wild heart. She gives her love to a traitor. And the winning of it back brings destroyers, hydroplanes, phantom ships into terrific play. Wonderful sea-scapes; gripping snatches of life and strife where league-long rollers swell; Dorothy Phillips superb as Lola; Robert Ellis, Wallace Beery, Gertrude Astor in the cast. Every element of profitable entertainment is blended in

Allen Holubar's latest starring Dorothy Phillips

A FIRST NATIONAL ATTRACTION

Dorothy Phillips as Lola—the most picturesque portrayal she has given the screen

His comedies steal the show!

We know it! You know it! The newspapers shout it!

Time and again newspaper reviewers feature the Keaton Comedy above the socalled feature film.

Keaton Comedies should be called Keaton "feature" Comedies — Because they're just that. Features! And they're Artistic! And they're clean!

Read what Life says:

"It is strange that the silent drama should have reached its highest level in the comic field. Here, and here alone, it is pre-eminent. Nothing that is being produced in literature or in the drama is as funny as a good Chaplin or Keaton comedy. The efforts of these young men approximate art more closely than anything else that the movies have offered."

Have you played all of these?

"The Playhouse," "The Blacksmith," "The Boat,"
"The Paleface," "Cops," "My Wife's Relations."
"The Frozen North," "The Electric House."

We are mighty glad to announce that Joseph M. Schenck will present through Associated First National

A new series of Keaton Feature Comedies

BUSTER Keaton

HOPE HAMPTON
has achieved greater picture still in "The Light in the Dark"
LOOK for — and realize — the unusual: Story strong in theme, stronger still in telling; a cast that lists Lon Chaney and E. K. Lincoln; color — by the newest and finest photographic invention which makes a perfect painting of every scene in the wonderful Holy Grail sequence; and above all beautiful Hope Hampton in the most appealing role she has yet presented.
A FIRST NATIONAL ATTRACTION

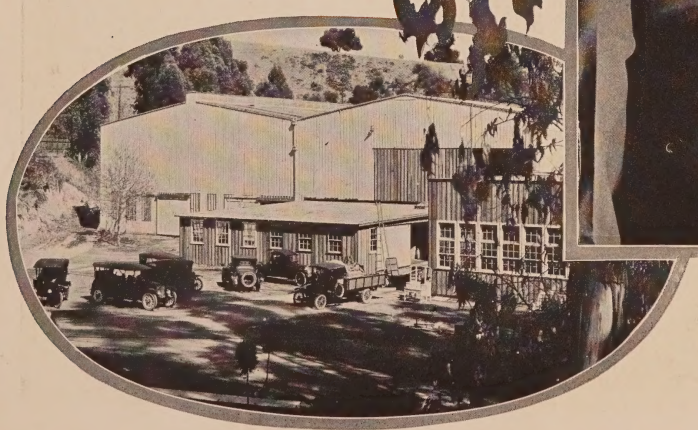
Louis B. Mayer out to put John Stahl Productions on top

DURING the coming months First National franchise holders can look forward to a series of superb attractions from the studios of Louis B. Mayer, one of the Circuit's earliest producers. "One Clear Call," his latest John M. Stahl Production, is now playing to big business in the key cities while his last two Anita Stewart pictures "The Woman He Married" and "Rose o' the Sea," directed by Fred Niblo, are attracting attention everywhere as offerings of great merit and fine quality.

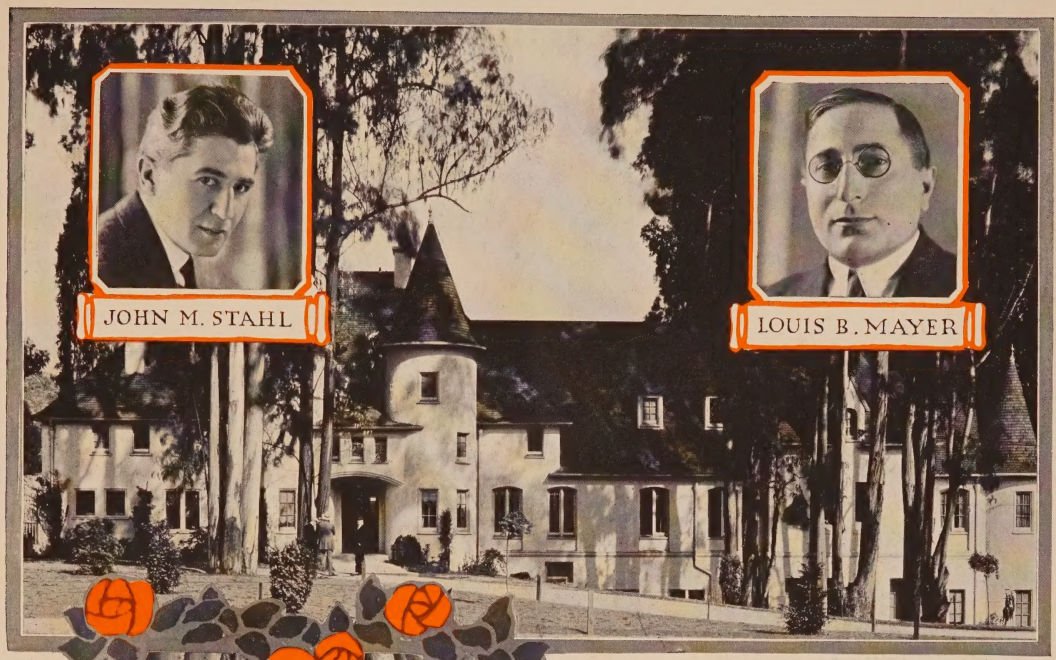
With "One Clear Call," termed by critics "the screen classic of the year" as the forerunner of his coming releases, Mr. Mayer has set a standard that would be difficult to maintain for one without his long experience as a producer and showman.

Lewis Stone will head the cast in "The Dangerous Age" a new John Stahl Production

A corner of the Studio Lot



Anita Stewart and Thomas Holden in "Rose o' the Sea"



The Studio Administration Building

Anita Stewart in a typical Mayer luxury setting

His John M. Stahl Productions have in the past kept pace with the best box office magnets, and according to plans now in effect, Mr. Stahl's future pictures will be staged on an even greater and more elaborate scale than ever before. Both the director and producer are concentrating their efforts on two main points—that the stories be of sure fire interest and that the exhibitors get on the screen the full value of the money spent on the production.

Mr. Stahl has just started on the filming of "The Dangerous Age" with Lewis Stone heading the all-star cast. As is characteristic of other Stahl films, heart interest is the reigning element in this picture with plenty of action, good, clean comedy and a few melodramatic thrills to set the pulses jumping.

While on his recent trip to New York, Mr. Mayer secured options on a big dramatic play and three strong novels so as to be prepared with the right kind of material for First National theatres when Mr. Stahl is ready to start on his next production. He has just closed a three year contract with J. G. Hawks, formerly editor and supervisor of productions for Goldwyn, to serve as managing editor of his studio and has enlarged his technical staff and stages to be sure that every advantage in the way of production facilities be given to his pictures.

Recognized as one of the leading independent producers in the industry, Louis B. Mayer has established an enviable record for a consistently good product. Not once since his advent into the production field has he given exhibitors a picture of cheap grade or salacious character.

Ah!—Mabel Normand in "Suzanna"

Mack Sennett presents the star of "Mickey" and "Molly-O" in a play destined to outdo both.

IT'S a habit with Mabel! She's kicked a hole in so many box-office records at First National Theatres that it seems only natural she should do the same with this type space.

And it's only a forecast of what she will do with "Suzanna."

Just think of "Suzanna"—produced by Mack Sennett and directed by F. Richard Jones, with most of the players who, and an even stronger organization than, brought "Mickey" and "Molly-O" to—well, everyone knows what they did.

And just think of Mabel Normand as a quaint figure of fascination, in broad sombrero and tatters, romping through the comedy, drama, throb and thrill of a romantic play of picturesque old Mexico—yes, even through a bull fight staged with all the riot of romance and of color that Mack Sennett alone can create.

These aren't just promises—but facts which put "Suzanna" high in the honor roll of the Great Selection.

Supporting Cast includes

George Nichols, Evelyn Sherman, Walter McGrail, Eric Mayne, Winifred Bryson. Carl Stockdale, Lon Pott, Leon Barry, George Cooper, and Minnie.

Remember "Mickey"—Remember "Molly-O"—Then forget them both in the surprises of "Suzanna"

OLIVER MOROSCO

Oliver Morosco's

"SLIPPY McGEE"

"SLIPPY McGEE" had outwitted the police but he couldn't evade fate. It caught the cleverest safe-cracker in America, tossed him injured into a little parish house, and imprisoned him with butterflies, goodness and a girl's smile. A priest was his "jailer" and he shackled his prisoner with more lasting bounds than steel.

When Marie Conway Oemler wrote the book "Slippy McGee," she wove a story that found immense popularity. Oliver Morosco has given it all his mastery of the dramatic art.

For more than a score of years one of the foremost producers on the stage, Oliver Morosco has brought to the screen his genius for originality, suspense and climax. The picture was filmed in Natchez, Miss., so that there would be genuineness to the locale and in selecting his cast, he personally sought to match up each of the book's characters with actors who would step as from the pages.

NOT ONLY A STAGE SUCCESS—
THE BOOK IS IN ITS 12th EDITION

The Cast

Wheeler Oakman
"Slippy McGee"
Sam De Grasse
The Priest
Colleen Moore
The Southern Girl
Pat O'Malley
Edwin Stevens
Edith Yorke
Lloyd Whitlock
Alfred Allen
Evelyn Selbie
Charles E. Evans
Robert E. Dunbar
Nellie Park Saunders
Little Wanda Phelps
Directed by
Wesley Ruggles

Many of First National's Finest Were Made Here

Bird's eye view of the United Studios where Norma and Constance Talmadge and Guy Bates Post are making First National Attractions

THE UNITED STUDIOS

A Tower of Strength for Independent Producers

THE statement that "a workman is only as good as his tools" applies to the motion picture industry as well as to any other.

In addition to the unlimited resources furnished by the Ince studios, the producing units of Richard Barthelmess, Miss Hope Hampton, the Talmadge studios in the east and other independent producers whose pictures are released through First National, the makers of First National Attractions have recently availed themselves of the unsurpassed facilities of the huge United Studios at Hollywood.

Formerly known as the Brunton Studios, this plant offers every facility for the production of quality pictures. With more than 33 acres of land, and a studio building comprising more than a million square feet of floor space, the United Studios has room for twenty companies operating coincidently.

As a rule, however, there are usually not more than six companies at work there; and the limitation to this number offers a freedom of space and movement, providing for range of action and size of sets insured to no other producing units in West Coast studios.

For interiors seven covered stages continually guarantee adequate working facilities. Thirty acres of land surrounding the building provide a wide radius for exteriors that can be taken around Hollywood and that do not require "locations."

The studio equipment, in addition to the floor space already mentioned, includes office buildings, dressing rooms, property rooms and space for technical and experimental work.

A recent inventory of props shows more than 350,000 pieces with a discriminating range. A director filming an ancient spectacle would find sufficient material on hand to supply the appointments for a dozen fountain gardens in Pompeii, while another director filming "The Garden of Allah" could take his selection of Egyptian scenery without draining the resources of the property room or stepping outside the building.

Continuous day and night service is one of the features at the United Studios, a feature that has made it possible for directors availing themselves of the plant to make scenes requiring the subtle shading of night-time and artificial lighting without running up heavy expenses for their productions or going to farfetched makeshifts for effects.

Some of the most important productions of filmdom have been created at the United Studios. Guy Bates Post's initial picture, "The Masquerader," about which there are richest predictions, was made there. So, too, was the Allen Holubar-Dorothy Phillips production "Hurricane's Gal", while the United's Cooper-Hewitts shone, too, on Norma Talmadge in "The Eternal Flame."

First National's activity there continues. Among the present occupants of the stages are Constance Talmadge, who is filming interiors for "East is West"; Guy Bates Post bringing "Omar The Tentmaker" to the screen; Norma Talmadge making advance preparations for "The Voice from the Minaret."

Mike C. Levee is the president of United Studios and it is largely to his far sightedness and wide experience in the motion picture industry that the studio has reached its present high grade of efficiency.